

*BEDŘICH SMETANA*

MÁ VLAST

МОЯ ОТЧИЗНА

MEIN VATERLAND · MY COUNTRY

MA PATRIE

PIANO 2 MS  
(KAREL ŠOLC)



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*Vyšehrad*, mytická skála, jež se tyčí nad Vltavou, vyvolává v básníkově představě vidinu slávy i úpadku prvního sídla českých knížat.

*Vltava* líčí vznik a další tok nejčestější řeky. Skladatel ji sleduje od počátečních drobných praménků, líčí krajinu, kterou protéká, i život na březích řeky, lesní honbu, lidovou slavnost, poetický rej rusalek za měsíční noci, dramatické víry Svatojánských proudů, až po mohutný tok řeky při vstupu do hlavního města, kde ji vítá starobylý Vyšehrad. Vltava mizí pak oku básníkovu, vlévajíc se mohutným tokem do Labe.

*Šárka* zhudebňuje starou báj o amazonce, která hoří pomstychtivostí proti celému mužskému pokolení. Dá se od svých družek přivázat ke stromu, aby předstíraným nářkem vzbudila soucit a zlákala Ctirada, který se blíží se svými zbrojnoši. Její záměr se zdaří, a když pak Ctirad se svou družinou ulehne ke spánku, zavolá v úkrytu čekající dívky, které vykonají své dílo zkázy.

*Z českých luhů a hájů* je oslavnou básní na krásu české krajiny, poesii jejích lesů i úrodných nížin, v nichž se volně rozléhá zpěv a veselí pracujícího lidu. „Každý může ze skladby té vykreslit, co mu libo“, píše Smetana, „básník má volnou cestu před sebou, ačť musí skladbu v jednotlivostech sledovat.“

*Tábor* je symbolem nejslavnější éry české minulosti, doby husitských bojů, kdy český národ, přesvědčen o pravdivosti své víry, odolával přesile obklopujících ho nepřátel. Slavný husitský chorál „Kdož jste boží bojovníci“ je mottem celé skladby, symbolem neústupné tvrdosti, s níž husité bránili své právo na nabytou pravdu.

*Blaník*, poslední báseň cyklu, vyrůstá z téhož motivu husitské písně. Husitští hrdinové, které přemohly teprve domácí nesváry, se ukryjí v hoře Blaníku, kde čekají na chvíli, kdy bude zemi nejhůře. V slavném pochodu nastupují pak k záchraně vlasti. Téma husitského chorálu se spojí v závěru s úvodním motivem Vyšehradu k závěrečné apoteoze vzkříšeného národa, jeho budoucího štěstí a slávy.

F. B.

*Вышеград*, мифический утес, возвышающийся над Влтавой, вызывает в воображении поэта видение славы и упадка этой первой резиденции чешских князей.

*Влтава* рисует зарождение и дальнейшее течение реки, этой самой чешской из рек. Композитор начинает с первоначальных истоков мелких ручейков ее; далее описывает местность, через которую река протекает, и жизнь русалок в лунную ночь, драматические водовороты Святоянских порогов и, наконец, могущественное течение реки при вступлении в столицу, где ее приветствует древний Вышеград. Влтава исчезает перед взором поэта, вливаясь могучим течением в Эльбу.

*Шарка* симфоническая поэма, в которой композитор воссоздал в музыке древнее предание о мужественной женщине, горящей желанием мести всему мужскому поколению. Шарка повелевает своим подругам привязать себя к дереву, чтобы притворным своим плачем она могла возбудить сострадание и любовь Ctirada, приближающегося со своими оруженосцами. Ее замысел удастся и когда, вслед затем, Ctirad со своей дружиной погружаются в сон, Шарка вызывает из укрытия ожидающих ее сигнала соратниц, которые затем безжалостно истребляют своих врагов.

*Из чешских лугов и лесов* — она, посвященная красоте чешской земли, поэзии ее лесов и плодородных равнин, в которых свободно развивается пение и веселье трудящегося народа. «Каждый имеет полную возможность выбрать из произведения что ему угодно», — пишет Сметана, — «перед поэтом простирается свободный путь, но все же ему необходимо прислушиваться ко всем отдельным частям произведения.»

*Tábor* символизирует самую славную эпоху чешской истории, эпоху гуситских войн, когда чешский народ, убежденный в правдивости своей веры, одолевал превосходство сил его врагов. Знаменитый гуситский хорал «Воители Господни» составляет мотто всего произведения, символизирует неуступчивое упорство которым Гуситы обороняли свое право на завоеванную ими истину.

*Blaník*, последняя поэма цикла, вырастает из того же мотива гуситской песни. Гуситские герои, которых превозмогли лишь собственные междоусобия, укрылись в горе Blaník, где ожидают наступления момента, когда родина их будет в наибольшей опасности. Торжественным маршем выступают они к защите родины. Тема гуситского хорала сливается в финале с вступительным мотивом Вышеграда к заключительному апофеозу воскрешенного народа, его будущей славы и благополучия.

Ф. Б.

*Vyšehrad*, ein mythischer, über der Moldau aufragender Felsen, ruft in der Vorstellung des Dichters der Vision der Blüte und des Verfalls des ersten Sitzes der böhmischen Fürsten hervor.

*Vltava* (die Moldau). Hier wird der Ursprung und der weitere Lauf dieses wahrhaft tschechischen Flußes geschildert. Der Komponist folgt dem Lauf der Moldau von ihren kleinsten Quellen an, schildert die Landschaft, durch die sie fließt, das Leben an den Ufern des Flußes, eine Jagd im Walde, ein Volksfest, den poetischen Reigen der Flußnixen in der Mondnacht, die dramatischen Strudel der St. Johannes-Stromschnellen, bis zu dem mächtigen Strom beim Eintritt in die Hauptstadt, wo die Moldau vom altberühmten Vyšehrad begrüßt wird. Dann entschwindet den Blicken des Dichters der Fluß, der sich in mächtigem Lauf in die Elbe ergießt.

*Šárka*. In dieser Dichtung wird die Sage von der in Rachgier gegen das ganze männliche Geschlecht entbrannten Amazone geschildert. Sie läßt sich von ihren Gefährtinnen an einen Baum fesseln um mit vorgetäuschten Wehklagen den mit seinen Waffengenossen herannahenden Ctirad herbeizulocken und sein Mitleid zu erwecken. Ihr Anschlag gelingt, und als sich Ctirad mit seinem Gefolge zur Ruhe legt, ruft sie die im Hinterhalt verborgenen Gefährtinnen herbei, die dann das Werk der Vernichtung vollziehen.

*Z českých luhů a hájů* (Aus Böhmens Hain und Flur), ist ein Festpoem, in dem die Schönheit der tschechischen Gegend besungen wird, die Poesie ihrer Wälder und fruchtbaren Fluren, in denen der Gesang und das freudige Treiben des arbeitenden Volkes hallt. „Jeder kann sich nach diesem Werk vorstellen, was ihm beliebt“, schreibt Smetana, „dem Dichter steht der Weg frei, er muß allerdings die Komposition in den Einzelheiten verfolgen.“

*Tábor* ist das Symbol der ruhmreichsten Ära der tschechischen Vergangenheit, der Zeit der Hussitenkämpfe, als das tschechische Volk, überzeugt von der Wahrhaftigkeit seines Glaubens, der Übermacht seiner Feinde standhielt. Der berühmte Hussitenchoral „Kdož jste boží bojovníci“ (Die ihr Gottes Streiter seid) ist das Motto der ganzen Komposition, das Symbol der unbeugsamen Hartnäckigkeit, mit der die Hussiten ihr Recht auf die errungene Wahrheit verteidigten.

*Blaník*, die letzte Dichtung des Zyklus, wächst aus demselben Motiv des Hussitenlieds hervor. Die hussitischen Helden, die erst die heimatlichen Zwistigkeiten überwunden haben, verbergen sich im Berge Blaník und harren des Augenblicks, da das Vaterland in die größte Gefahr gerät. In feierlichem Marsch ziehen sie zur Rettung des Vaterlandes aus. Das Thema des Hussitenchorals verbindet sich am Schluß mit dem Eingangsmotiv aus dem Vyšehrad zu der Schlußapotheose des wiedererstandenen Volkes, seines künftigen Glücks und Ruhmes. F. B.

*Vyšehrad* is the half-legendary rock, towering above the Vltava, awakening in the poet dreams of its glory and final fall as the original seat of the Czech princes.

*Vltava* describes the source and further course of our most famous river. The composer follows it from its origins as a tiny hill stream, and pictures for us life on its banks, the forest hunt, the village wedding, the poetic vision of water-nymphs bathing in the moonlight, the roaring flood of the Rapids of St. John, till the river is greeted by historic Vyšehrad. Then the Vltava gradually fades from the poet's sight, lost in the greater flood of the Elbe.

*Šárka* sets to music the old legend of the knightly maiden, burning for revenge upon the whole race of men. She bids her warrior maidens bind her to a tree, so that in her pretended distress she may awake the pity of, and attract into ambush, the Knight Ctirad. As his men are asleep, she calls up her warrior maidens, who have been concealed at hand, to their work of blood and slaughter.

*From Bohemia's Woods and Fields* describes the beauties of the Czech countryside, the poetry of its woods and fertile valleys, filled with the songs and simple joys of the countryfolk. "You may imagine whatever you will when listening to this work", wrote Smetana, "the poet has a free road before him, though he must follow the music in its episodes and details."

*Tábor* describes the most famous era of Czech history, that of the Hussite Wars, when the Czech Protestants, persuaded of the truth of their beliefs, drove back the enemies who surrounded them and exceeded them in numbers. The Hussite battlehymn "Are ye not the Warriors of God?" is the motto theme of the whole work, a symbol of the uncompromising resistance with which the Hussites defended their right to the truth as they conceived it.

*Blaník*, the last of the cycle, grows out of the same motive of the Hussite heroes, who, when local quarrels and internal feud proved too much for them, retired to the hollow hill of Blaník, where they sleep, waiting for the time when their land will most sorely need them. Then they will awake and ride out in triumph to the rescue of their native land. The theme of the Hussite chorale joins at the end with the opening theme of Vyšehrad, in the final apotheosis of a resurrected people, and of their future happiness and glory.

F. B.

# I. VYŠEHRAĐ ВЫШЕГРАД

BEDŘICH SMETANA  
(1824—1884)

*Lento*  
I. Arpa

*f* *sf* *P* II. Arpa

*f* *sf* *f veloce* *sf*

*dim. pp* *cresc.* *ff* *m.d.* *lento* *m.s.*

Arpa

*pp dolce* Cor. Fag. *P* *P* *P* *P* *P* *P* *P* *x*

Legni >  
*p dolce* Tr. *cresc.*

Cor. I.Tr.  
*pp* *P* *P*

*pp* *P* *x*

*P* *x* Tr. *sf*

Archi *mf* *sf*

Tr. *f* *sf* *sf* *sf* Tr. 3 >

First system of musical notation. The right hand features a complex texture with triplets and sixteenth-note patterns. The left hand provides a steady accompaniment. Dynamics include *cresc.*, *più f*, and another *cresc.*.

Second system of musical notation. The right hand continues with dense chordal textures and melodic lines. The left hand has a more active role with eighth-note patterns. Dynamics include *ff*, *sf*, and *Ottoni Tutti sf*.

Third system of musical notation. The right hand features a prominent triplet pattern. The left hand has a rhythmic accompaniment. Dynamics include *sf*.

Grandioso (poco largamente)

Fourth system of musical notation, beginning the *Grandioso* section. The right hand has a triplet pattern. The left hand has a steady accompaniment. Dynamics include *sf*.

Fifth system of musical notation. The right hand continues with triplet patterns. The left hand has a steady accompaniment. Dynamics include *sf* and *cresc.*.

Sixth system of musical notation. The right hand features a triplet pattern. The left hand has a steady accompaniment. Dynamics include *sf*, *più ff*, and *sf*. The system ends with *P marc. P*.

8

Legni

*f* *sf* *p* *Tr.* *dolce* *più p*

*P* Cor.

*pp* *sf* *pp* *dim.* *ppp*

Timp.

Allegro vivo ma non agitato

Archi

*pp* *ben marcato*

*cresc.* *f* *sf* *p ma ben marcato*

*pp*

*pp* *p* *ma marcato* *pp*

*pp*



(sopra)

First system of a piano score. It features a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. The upper staff contains complex chordal textures and melodic lines, while the lower staff provides a rhythmic and harmonic foundation. Dynamics include *cresc.* and *sf*.

Second system of the piano score, continuing the complex textures from the first system. It features dense chordal patterns and melodic fragments in both hands, with frequent accents and dynamic markings of *sf*.

Third system of the piano score, showing further development of the harmonic and melodic material. The texture remains dense and rhythmic, with dynamic markings of *sf* throughout.

Fourth system of the piano score, characterized by a more active bass line and complex upper textures. It includes a *cresc.* marking and ends with a fermata and a '2' indicating a second ending.

Fifth system of the piano score, featuring a change in dynamics to *ff* and *sf*. The texture is highly rhythmic and accented. A *P* (piano) marking appears in the lower staff, followed by an 'x'.

Sixth system of the piano score, marking the beginning of a new section. It includes the tempo instruction *Meno mosso* and the instrumentations *Cl., Tr.* and *Fag., Cor.*. The piano accompaniment continues with rhythmic patterns, while the woodwinds enter with melodic lines. Dynamics include *sf* and *P*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings such as *sf* and *p*, and articulation marks like *x* and *v*.

Second system of musical notation, continuing the grand staff. It includes the instruction *p crescendo* and *con P* in the bass line, and *ff* in the treble line. Dynamic markings *p* and *x* are also present.

Più allegro (a 2 battute) e poco agitato

Third system of musical notation, introducing woodwind parts. The treble staff is labeled *Ob., Cl., Cor.* and includes *cresc.* and *sf* markings. The bass line has *f* and *P sempre* markings.

Fourth system of musical notation, featuring a trumpet part labeled *+Tr.* and woodwind parts labeled *Cl., Fag.*. The music includes *sf* and *f* dynamic markings.

Fifth system of musical notation, continuing the grand staff with *sf* and *f* dynamic markings. It includes triplet markings (*3*) in the treble line.

Sixth system of musical notation, featuring woodwind parts labeled *Cl., Fag. dolce*. The music includes *p* and *con P* dynamic markings, as well as triplet markings (*3*).

Viol. *P sempre*

21

4

Detailed description: This system contains the first two staves of music. The upper staff is for Violin, with a dynamic marking of *P* and the instruction *sempre*. It features a melodic line with slurs and accents. The lower staff is for piano, with a dynamic marking of *P* and a measure containing a triplet of eighth notes. A measure number '21' is written above the staff.

*mf* 3 *mf* Arpa. *P*

Detailed description: This system contains the next two staves. The upper staff has a dynamic marking of *mf* and a triplet of eighth notes. The lower staff has a dynamic marking of *P*. The word 'Arpa.' is written above the staff.

*P* *P* 3 *P* *P*

Detailed description: This system contains the next two staves. Both staves have dynamic markings of *P*. A triplet of eighth notes is present in the lower staff.

*P* *P* *cresc.* *fz* *f* *fz*

*fz* *P*

Detailed description: This system contains the next two staves. The upper staff has dynamic markings of *fz* and *f*. The lower staff has dynamic markings of *P* and *fz*. The instruction *cresc.* is written above the staff.

*P sempre*

Detailed description: This system contains the next two staves. Both staves have dynamic markings of *P*. The instruction *sempre* is written below the first staff.

Meno *f* *f* *P*

Detailed description: This system contains the final two staves. The upper staff has dynamic markings of *f* and *f*. The lower staff has a dynamic marking of *P*. The instruction *Meno* is written above the staff.

First system of musical notation. The upper staff is marked *sf* and contains complex chordal textures. The lower staff is marked *P* and contains a bass line with some triplets. A dynamic marking *sf* appears in the lower staff towards the end of the system.

Più allegro

Second system of musical notation. The upper staff begins with *più f* and contains complex chordal textures. The lower staff contains a bass line with many accents. Dynamic markings include *sf*, *cresc.*, *sf*, and *ff*.

Third system of musical notation. The upper staff features a melodic line with accents and dynamic markings *sf* and *ff*. The lower staff contains a bass line with many accents. Fingerings 2 and 1 are indicated above the upper staff.

Fourth system of musical notation. The upper staff features a melodic line with accents and dynamic markings *sf* and *ff*. The lower staff contains a bass line with many accents.

Fifth system of musical notation. The upper staff features a melodic line with accents and dynamic markings *sf* and *cresc.*. The lower staff contains a bass line with many accents.

Sixth system of musical notation. The upper staff features a melodic line with accents and dynamic markings *ff*. A section is marked *5 m.s.* and *m.d. 3 1*. The lower staff contains a bass line with many accents.

Più mosso (a 2 battute)

fff sf  
P P sempre

3

5

8

P sempre

Detailed description: This system contains the first eight measures of the piece. It features a grand staff with treble and bass clefs. The music is in a 2/4 time signature. The first measure starts with a fortissimo (fff) dynamic, followed by a sforzando (sf) dynamic. The bass line includes fingering numbers 5 and 4. The piece is marked 'P sempre' (piano throughout). There are slurs and accents throughout the passage.

Più mosso agitato

+ Ptti  
molto P

sf

3

5

8

marcato

cresc. cresc.

sf m.s.

P ten.

Detailed description: This system contains measures 9 through 16. The tempo and mood change to 'Più mosso agitato'. The dynamics are marked with sforzando (sf) and piano (P). A 'molto P' (very piano) instruction is present. The bass line includes a '+ Ptti' (pizzicato) marking. The music is marked 'marcato' (marked). There are slurs and accents throughout. The system concludes with a 'cresc.' (crescendo) marking, a fortissimo (sf) dynamic, and a 'm.s.' (more sostenuto) marking. The final dynamic is 'P ten.' (piano tenuto).

Cl., Fag.

*f*

*x P*

*sfz*

*molto dimin.*

Più lento

*pp*

Cl. *espressivo dolente*

*p*

*pp*

Legni dolce

*p*

Cl. *ppp*

*pp* Cor.

*allargando*

Cl.

*pp quasi pizz.*

*ritard.*

*ppp*

*dim molto e smorzando al*

Lento ma non troppo

2 Arpe

*p dolce*

*espress.*  
Fag., Vlc.

Vlc

*dim.*

*dolce*

Fl.  
Ob.  
Cl.

Cor.

Vla, Cb.

Vl, Vla

*sf*

*molto cresc.*

*poco cresc. ed accelerando*

*sf*

*p*

*3*

*3*

*3*

*3*

*P*

*x*

Vlc.

Tr.

*3*

**Largamente**

8

2 Arpe

*fff*

*sf*

*sf*

*sf*

*molto dim.*

*al pp* *espressivo* *Fl., Cl.* *ppp legatissimo*

*rallentando* *molto espressivo* *a tempo* *Cl., Cor.* *Timp. pp*

*P* *x* *P*

*più p* *dim.* *x* *P*

*ppp* *ppp*

*Legni, Cor.* *molto cresc.* *ff* *ppp* *Trbni, Tb.*